DOCUMENT RESUME

ED 091 744 CS 201 349

AUTHOR Foreman, Earl
TITLE Literary Appreciation of Adolescents.
PUB DATE 51
NOTE 33p.; From "An Instrument to Evaluate the Literary Appreciation of Adolescents," Author's D.Ed. Dissertation, University of Illinois, For Related documents see CS 201 320-375

EDRS PRICE MF-$0.75 HC-$1.85 PLUS POSTAGE
DESCRIPTORS *Adolescents; Characterization (Literature); *Educational Research; Language Arts; Literary Analysis; *Literature Appreciation; *Measurement Instruments; Post Secondary Education; Research Tools; Resource Materials; Secondary School Students
IDENTIFIERS *The Research Instruments Project; TRIP

ABSTRACT

Designed to assess the extent of adolescents' literary awareness of detail and of characterization, and their sense of the purpose and continuity in written responses to story selections, the Literary Appreciation of Adolescents measure was constructed. Three scales measure those three factors, with each scale being scored on a five-point basis and the highest possible score being fifteen. The measure scores written responses to questions about selections from three stories, each of which has three to five questions particular to it. The estimated reliability of the whole test, if three additional selections and sets of questions are used, is .89. Correlations between scales range from .63 to .88. Correlations between story selections range from .54 to .78. [This document is one of those reviewed in The Research Instruments Project (TRIP) monograph "Measures for Research and Evaluation in the English Language Arts" to be published by the Committee on Research of the National Council of Teachers of English in cooperation with the ERIC Clearinghouse on Reading and Communication Skills. A TRIP review which precedes the document lists its category (Literature), title, author, date, and age range (junior high--postsecondary), and describes the instrument's purpose and physical characteristics.] (JM)

ED 091744

NCTE Committee on Research

The Research Instruments Project (TRIP)

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NATIONAL COUNCIL OF TEACHERS OF ENGLISH
1111 KENYON ROAD
URBANA, ILLINOIS 61801

Category: Literature

Title: Literary Appreciation of Adolescents

Author: Earl Foreman

Age Range: Junior High-Post Secondary

Description of Instrument:

Purpose: To assess the extent of elaboration of detail, awareness of characterization, and sense of purpose and continuity in written responses to story selections.

Date of Construction: 1951

Physical Description: The LAA ia a measure made up of three scales:

1. Elaboration of Detail: concerned with the writer's descriptive responses to the scene, characters, and action.
2. Character Vitalization: concerned with responses indicating the writer's ability to see the characters as real human beings.
3. Purpose and Continuity: concerned with the writer's concept of motivation and of the direction and sequence of events.

Each scale is scored on a five point basis. Each of the five points on each scale is described in detail with the complete measure. Highest possible score is fifteen.

In the study for which the measure was developed, the measure was used to score written responses to questions about selections from stories. Following each of three stories were these general questions:

1. If you were going to paint a picture to illustrate this story, what would you put into the picture? How would you paint it?
2. How would the people in the story be dressed?
3. How do you think the people in the story felt?
4. Were there any of these people you would be willing to know or to be with?

5. Were there any of these people you would not want to know or want to be with?

Each of the three story selections then had three to five questions particular to it. Other story selections or complete stories could be used for the LAA, but they would have to have written for them their own appropriate particular questions.

The original measure requires two fifty minute periods for completion.

Validity, Reliability, and Normative Data

The three scales in the LAA were derived from interviews with Grade 7 students, who were asked to respond to the three story selections used in the final form of the measure. With correlations of .53 with reading comprehension and .42 with intelligence, LAA appears to be measuring something not identical with general ability. Grade 9 students do better than Grade 7 students on the measure. These facts are support for the validity of LAA.

The estimated reliability of the whole test, if three additional story selections and sets of questions were used, is .89. Correlations between scales ranged from .63 to .88. Correlations between story selections ranged from .54 to .78.

Inter-rater reliability ranged from .73 to .91 for different pairs of raters.

Ordering Information:

EDRS

Related Documents:

Foreman, Earl. An Instrument to Evaluate the Literary Appreciation of Adolescents. Ann Arbor, Michigan: University Microfilms, 1951. Order No. 3137.

UNIVERSITY OF ILLINOIS

THE GRADUATE COLLEGE

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July 30, 1951

I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION BY Earl Foreman

ENTITLED An Instrument to Evaluate the Literary Appreciation of Adolescents

BE ACCEPTED* AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE OF Doctor of Education

Lee Jaranbach
In Charge of Thesis

Willard B. Spalding
Head of Department

Recommendation concurred in†

B. Othanel Smith
Harland J. Thomas Hastings
John J. DeBoer
Louis A. McCarthy

Committee on Final Examination†

* Subject to successful final examination in the case of the doctorate.
† Required for doctor's degree but not for master's.

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SELECTIONS FROM STORIES

I

Your name_____

Your school_____

Your grade_____

Your age_____

Your next birthday_____

DIRECTIONS

When you read a story, you generally use your imagination to interpret what is happening. You not only think about what is actually written in the story, but you also add details which the author has not given you. For example, you may have a clear picture in your mind of how a certain character looks, although he is not described in the story. You may know exactly how a person in the story feels at a certain moment, although the story says nothing about his feelings.

If we can discover how you use your imagination, what you think about the characters and the incidents which occur in the stories you read, it will help your teacher to select stories which will be interesting to you. Authors who write stories for young people will be able to write stories which you will enjoy more.

This is a test to find out how you picture to yourself the people and the incidents you read about in a story. It is not the usual kind of test because there are no right or wrong answers. You are to read a short selection from a story. After the selection are some questions to be answered. Your answers may be as long or as short as you wish, but the more you tell us, the more helpful your answers will be. If you need more space than is provided for your answer, you may use the back of the answer sheets. You may, of course, refer to the story selection as you answer the questions. You may take as much time as you need to read the selection and answer the questions. There is no time limit.

Now read the selection and write your answers to the questions.

THE NEW CABIN BOY

Captain Patterson frowned a little, pinching his lips while the others waited anxiously. He saw that there might be danger involved, and he had Sally and Andrew with him. He ought to run no risks. But, on the other hand, he could not determine to abandon the French boy, now that he had had a good look at him.

"Very well," he said, and put his hand on the boy's shoulder. "I'll sign him on as cabin boy."

Tears rushed to the Frenchman's eyes--tears of relief, that he quickly brushed aside, afraid to show so much emotion in a public place. The boy drew a quivering breath and turned pale again, while Sally hopped up and down silently clapping her hands, her curls bobbing under her bonnet, and Andrew said, "Oh, thank you, sir," in a low voice.

It was not until they were on the docks that they met any trouble. No one on the streets had given them more than a passing glance, especially after Captain Patterson had taken the precaution of stopping a market woman and buying a basket of cheeses for the new cabin boy to carry. Except for his wild look of torn clothes and straggling elf looks, he might have been any little servant following his foreign master, in the eyes of the townspeople, each busy about his own affairs.

But on the docks the idlers had no affairs of their own. They sat in the sun on bales or pierheads, spitting into the water; scratching their matted heads under the liberty caps they wore.

It was an old one-eyed sailor who heaved himself slowly up to his feet and swaggered over to the man and the three children, followed by one or two others.

The captain saw him coming, but neither slowed nor quickened his step, even when the man stopped in his path and, jerking his thumb at the boy, said something which was clearly a question as to who he was and where they might be taking him.

The stairs were still somewhat ahead, and the ship's boat lay out of sight at its foot. Captain Patterson saw no sign of the two sailors he had left in charge. They were probably asleep in the thwarts. He considered shouting to them, but knew that to call for help was a sign of weakness, likely to bring on trouble in a rush. His best chance lay in an air of cold indifference, while he got as near to the stairs as he could.

But now there were men behind him as well as in front, and someone had laid his hands on the French boy's shoulders and spun him roughly around. Captain Patterson heard Sally's "Don't you dare touch him--he's ours!" and then the smack of Andrew's small fist, and a roar of teasing laughter. He turned, his own fists doubled; but just then another man appeared on the scene, a tall thin figure with a long nose and a pair of squinting gray eyes, and cocked-up shoulders squeezed into a uniform. This man had boots on and spaulettes, and a sword trailed at his side. He appeared to be an officer; but the remarkable thing was that he spoke in English, mixed with a torrent of French--the French addressed to the crowd, which drew back, and the English addressed to Captain Patterson, whom he seized by the hand, shaking it violently.

"Oh, sir," he exclaimed, "I am proud to meet an American, a citizen of that other Republic for which I also fought."

The crowd had fallen back; but the leader began snarling some protest in the ear of the officer, who glanced back at the French boy.

"My cabin boy," explained Captain Patterson.

"Of course," said the officer affably. "Nothing more natural."

Then he turned a face suddenly galvanized with fury at the one-eyed man and his companions, and poured forth a torrent of abuse upon them, ending with a savage gesture across his throat. The crowd melted away--even the leader, surly still.

Talking of America, the officer sauntered to the head of the steps and shook hands with the captain for the last time. The sailors below had sprung to their positions and were steadying the boat. As the children passed down the stairs, now shortened by the high tide, the officer gave the French boy one appraising glance, shrugged, and said, with a smile, to Captain Patterson, "The great Washington never made war on children. I wish you all a good voyage to America"--and, with rather a sad look on his long face, saluted and walked away.

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QUESTIONS

1. If you were going to paint a picture to illustrate this story, what would you put into the picture? How would you paint it?
2. How would the people in the story be dressed? How would they look?
3. How do you think the people in the story felt?
4. Why do you think the one-eyed sailor was trying to stir up trouble?
5. What did you think of the officer?
6. What sort of person do you think Captain Patterson was?
7. Why do you think the officer interfered?
8. Were there any of these people you would be willing to know or to be with?
9. Were there any of these people whom you would not want to know or to be with?
10. Read over your answers to the questions. If there is anything you would like to add or explain, please do so in the space provided here.

SELECTIONS FROM STORIES

II

Your name_____

Your school_____

Your grade_____

Your next birthday_____

DIRECTIONS

When you read a story, you generally use your imagination to interpret what is happening. You not only think about what is actually written in the story, but you also add details which the author has not given you. For example, you may have a clear picture in your mind of how a certain character looks, although he is not described in the story. You may know exactly how a person in the story feels at a certain moment, although the story says nothing about his feelings.

If we can discover how you use your imagination, what you think about the characters and the incidents which occur in the stories you read, it will help your teacher to select stories which will be interesting to you. Authors who write stories for young people will be able to write stories which you will enjoy more.

This is a test to find out how you picture to yourself the people and the incidents you read about in a story. It is not the usual kind of test because there are no right or wrong answers. You are to read short selections from two stories. After the selections are some questions to be answered. Your answers may be as long or as short as you wish, but the more you tell us, the more helpful your answers will be. If you need more space than is provided for your answer, you may use the back of the answer sheets. You may, of course, refer to the story selections as you answer the questions. You may take as much time as you need to read the selections and answer the questions. There is no time limit.

Now read the selections and write your answers to the questions.

THE ESCAPE

In John Mason's dangerous situation, this gloomy place had a deserted look about it which tempted him. If he could only get over the wall, perhaps he might be saved. He put Carol down with her back against a post, warning her to be silent. In the angle of the wall where he stood, he was for a moment safe from all eyes. The wall evidently enclosed a garden in which he could hide himself and pass the rest of the night.

Time was slipping away, and he heard footsteps a short distance off. He risked a look around the corner of the wall. Jackson and his men were entering the street and coming towards him. They advanced slowly and carefully, stopping often to look in all the corners and all the doorways and all the lanes. At the rate they were approaching, in fifteen minutes they would reach the spot where John Mason was.

John was a master in the art of climbing up the angle of a wall without a ladder, by holding on by his shoulders and knees. But Carol could not climb a wall. To carry her was impossible. He needed a rope, but he had none. Where was he to find a rope, at midnight, in this deserted street?

The streets of old Paris were lighted by oil lamps. Such a lamp was pulled up and down by a rope which was kept in an iron box under the lantern. John's hopeless glance fell on this lantern. He leaped across the street, burst the lock of the box with the point of his knife, and in a moment was back at Carol's side holding a rope.

Carol by this time was alarmed.

"Father," she whispered, "I am frightened. Who is coming?"

"Be quiet," replied John. "They are after us. Don't worry; but if you speak or cry out, they will catch us."

John Mason took off his scarf, fastened it under Carol's arms, tied one end of the rope to the scarf and took the other end in his teeth. He took off his shoes and threw them over the wall. Then he began to raise himself in the angle of the wall. In half a minute he was astride the top. Carol watched him until she heard him whisper, "Lean against the wall."

She obeyed.

"You must not say a word or feel frightened," he went on.

She felt herself lifted from the ground and in a moment found herself on top of the wall. John placed her on his back, took her two little hands in his left hand, and crawled along the wall until he reached a building with a sloping roof.

As he did so, he heard Jackson's thundering voice just outside, shouting, "Search the alley; all the streets are guarded; he must be in it."

The soldiers rushed forward into the alley. John Mason slipped down the roof, still holding Carol, and leaped from its edge onto the ground.

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QUESTIONS

1. If you were going to paint a picture to illustrate this story, what would you put into the picture? How would you paint it?
2. How would the people in the story be dressed? How would they look?
3. How do you think the people in the story felt?
4. What did you think of John Mason?
5. Why was Mason trying to escape?
6. What sort of person was Jackson?
7. Were there any of these people you would be willing to know or to be with?
8. Were there any of these people whom you would not want to know or to be with?
9. Read over your answers to the questions. If there is anything you would like to add or explain, please do so in the space provided here.

THE DOVER COACH

The stillness consequent on the cessation of the rumbling and laboring of the coach, added to the stillness of the night, made it very quiet indeed. The panting of the horses communicated a tremulous motion to the coach, as if it were in a state of agitation. The hearts of the passengers beat loud enough perhaps to be heard; but at any rate, the quiet pause was audibly expressive of people out of breath, and holding the breath, and having the pulses quickened by expectation.

The sound of a horse at a gallop came fast and furiously up the hill.

"So-ho!" the guard sang out, as loud as he could roar. "Yo there! Stand! I shall fire!"

The pace was suddenly checked, and, with much splashing and floundering, a man's voice called from the mist. "Is that the Dover mail?"

"Never you mind what it is!" the guard retorted. "What are you?"

"Is that the Dover mail?"

"Why do you want to know?"

"I want a passenger, if it is."

"What passenger?"

"Mr. Jarvis Lorry."

Our booked passenger showed in a moment that it was his name. The guard, the coachman, and the two other passengers eyed him distrustfully.

"What is the matter?" asked the passenger, then, with mildly quavering speech. "Who wants me? Is it Jerry?"

"Yes, Mr. Lorry."

"What is the matter?"

"A despatch sent after you from over yonder. T. and Co."

"I know this messenger, guard. There's nothing wrong," said Mr. Lorry, getting down into the road--assisted from behind more swiftly than politely by the other two passengers, who immediately scrambled into the coach, shut the door, and pulled up the window.

"I hope there ain't, but I can't make so sure of that," said the guard in gruff soliloquy. "Hallo you!"

"Hallo you!" said Jerry, more hoarsely than before.

"Come on at a footpace! D'ye mind me? And if you've got holsters to that saddle o' yourn, don't let me see your hand go nigh 'em. For I'm a devil at a quick mistake, and when I make one, it takes the form of Lead. So now let's look at you."

The figures of a horse and rider came slowly through the eddying mist, and came to the side of the mail, where the passenger stood. The rider stopped, and, casting up his eyes at the guard, handed the passenger a small folded paper. The rider's horse was blown, and both horse and rider were covered with mud, from the hoofs of the horse to the hat of the man.

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QUESTIONS

1. If you were going to paint a picture to illustrate this story, what would you put into the picture? How would you paint it?
2. How would the people in the story be dressed? How would they look?
3. How do you think the people in the story felt?
4. What did you think of the way the guard spoke and acted?
5. Do you think he had a right to speak as he did?
6. Were there any of these people you would be willing to know or to be with?

7. Were there any of these people whom you would not want to know or to be with?

8. Read over your answers to the questions. If there is anything you would like to add or explain, do so in the space provided here.

(The test was mimeographed over several sheets of paper to provide space for answers to questions).

APPENDIX C

SCALES FOR CLASSIFYING RESPONSES AND SCORING DIRECTIONS

CLASSIFICATION OF RESPONSES-GENERAL

In order to insure an objective classification of responses, two important principles should be kept in mind. First, the classifier should be thoroughly familiar with the story selections. Second, the responses should be carefully examined for items pertinent to the specific scale being considered. It is of the highest importance that only those responses which are clues to classification on the one scale in use at the moment be considered. Each student's responses should be considered on each scale without literal comparison to the classification of his responses on any other scale, and, so far as possible, without mental reference to previous placements.

It is suggested, to facilitate the process and to reduce halo effect, that responses of all students who take the test be classified on one scale before considering the next scale.

This is not a test of the mechanics of expression or of spelling ability. Errors in grammar, rhetoric, spelling and punctuation are to be ignored while classifying the responses.

There are three scales.

The first, Elaboration of Detail, is concerned with the child's descriptive responses of the scene, characters and action.

The second, Character Vitalization, is concerned with responses indicating the child's capacity to see the characters as real human beings.

The third, Purpose and Continuity, is concerned with responses indicating the child's concept of motivation and the direction and sequence of events.

To score on any scale, classify each child's responses on each selection and average the points to derive a final score on each scale.

Detailed scoring procedure:

Enter the student's name (or number) on the scoring sheet for Selection I.

Examine carefully the student's responses to this selection for any expressions which are pertinent to the scale being considered.

Classify these pertinent responses as a group at an appropriate level on the scale.

Opposite the student's name (or number) on the scoring sheet, mark the number of the level at which his responses have been classified. This is his score on this scale for Selection I.

Classify all students' responses to Selection I in the same manner.

Classify all students' responses to Selection II in the same manner, using a separate scoring sheet.

Classify all students' responses to Selection III in the same manner, using a third scoring sheet.

Enter the three scores for each student on the Final Scoring Sheet. Average the scores for each student, using the table of averages provided for reference. The average score on the three selections for each student is his total score on that scale.

ELABORATION OF DETAIL SCALE - DIRECTIONS FOR SCORING

The responses to be examined are the descriptive responses. In this classification are these responses which develop and elaborate the details of setting, the physical appearance of characters, and the description of the action which takes place. Motivation, the feelings and emotions of characters, and purpose and continuity of the story will be examined in other scales.

Responses do not necessarily have to coincide with the author's evident intent. However, the better responses will be of such a nature that they can be applied to the section of the story presented.

The general direction of scaling, from low to high, is from indefinite, obvious responses to explicit, individualized and unique descriptions. Emphasis should be placed upon the ideas disclosed, rather than on the language employed.

Most of the material pertinent to this scale will be found in the responses made to questions 1 and 2 in each of the selections, although all other responses should be scanned for further elaboration of details.

In order to become familiar with this scale, you are asked to read Selection I and then to do some preliminary practice with the sample responses given below. These are actual responses which have been selected from a previous administration of the test and they have been scored. After you have classified them on the scale, open the enclosed sealed envelope which contains the previous scoring. Compare this with your scoring and determine, as nearly as you can, why differences, if any, exist. This exercise is presented to help you become familiar with the type of material and to set standards for the actual scoring.

These sample responses are not complete for each student. They are the responses selected which contain the expressions or clues pertinent to this scale. These particular samples are answers to questions 1 and 2, Selection I, on the test.

STUDENT A

I'd have this man stopped, talking to the men and this other man grabbing the boy and turning him around. The boy would have a startled expression on his face and the girl would look angry. The captain would look mad, too, and the one-eyed sailor would be sort of laughing to himself. The captain would be dressed in sailor clothes, the boy in sort of ragged clothes. The officer would be sort of fancied up. The girl would be in a dress and the one-eyed sailor in sailor clothes.

STUDENT B

There'd be the captain and the other man and the officer. Then I'd have children standing on the dock with a market place in the background. One man would be holding the boy and the captain and the officer would be talking to each other. They'd have on some sort of sailor clothes, the captain in a captain's suit and the boy in ragged clothes.

STUDENT C

I'd draw a dock by the wharves and bales of hay around with these men sitting on them smoking pipes, talking, and spitting on the docks. Then there'd be fish stores, restaurants, shanties and boat houses. I'd show a sleepy village and stairs and huge ships from foreign countries. It didn't say whether the captain owned the ship or not, but I'd have him dressed so he would be identified as the captain. The boy would be dressed for sailing, in American clothes, of course. The French boy would have long curls and tattered clothing. The girl would have on a bonnet and lots of curls. The French officer would be dressed in his fancy uniform with all colors and everything. The one-eyed sailor would be sort of old with ragged clothes.

STUDENT D

I'd draw a ship and people on the ship. The little boy would be trying a suit on and the people would be laughing at him. They would wear clothes like they wear on deck, shorts and sun dresses. There'd be these chairs that lean back.

STUDENT E

I'd show them going through the streets, all ragged and where they bought the cheese. The other people would be dressed pretty well, business men and everything. They'd be all dressed up.

STUDENT F

I'd show the dock. This would be painted from a boat to get a good view. I'd show this man and bales stacked up and the children and Captain Patterson. The officer would be coming up and the crowd sort of going back. The officer

maybe would be pointing his finger at them. Then I'd show the boat and maybe a couple of other boats tied up to the docks. Andrew would be in rags, and I imagine Sally was, too. The captain in an officer's suit. These men with pants torn, some with shirts and patches over their eyes, hats of different kinds, dirty ones. Then the officer in a blue suit with trimmings.

After you have classified these responses on the Elaboration of Detail Scale (enclosed), compare your scoring with the scorings in the sealed envelope.

When you do the actual scoring of the responses enclosed, you will, of course, score responses to all three selections and average each student's scores to obtain his final score. A table of averages is presented below for quick reference when tabulating the final scores.

TOTAL POINTS THREE SELECTIONS	AVERAGE
4	1.33
5	1.67
6	2.00
7	2.33
8	2.67
9	3.00
10	3.33
11	3.67
12	4.00
13	4.33
14	4.67
15	5.00

ELABORATION OF DETAIL SCALE

1. Mentions only those details which are supplied by the author, or elaborates very slightly on the most obvious level. Into this classification fall these responses which are literal, banal, vague, generalized, or those which, in general, cannot possibly be applied to the story selection. Thus, Carol wears a dress. The people are dressed like French people. The messenger is splattered with mud. Captain Patterson is a mean man.

2. Mentions details which, in general, can be applied to the selection and which are more specific than in classification 1. These responses are still on an obvious level. Thus, Sally wears a yellow dress. The wall has vines on it. The sailors look rough and dirty. The messenger is dressed in a cowboy suit.

3. Mentions some details which depart from the obvious, but which are not unique or striking. The picture is not graphic or unusual, but some development beyond the obvious is shown. Thus, Captain Patterson is short, has ruddy cheeks, and appears very determined. Carol is pale and thin, but looks patient and unafraid. Lorry is a tall man, about 50, with white hair.

4. Mentions unique details which present a consistent and individualized picture. The description may not be extensive or complete, but scattered terms add life and color. These responses are not merely a departure from the obvious; details are elaborated and additions are supplied which provide atmosphere and feeling to the picture. Thus, there is a sleepy village with winding streets behind the dock. The soldiers' feet clatter on the cobblestones. Lorry looks very small, standing in the road beside the coach.

5. Elaborates extensively and consistently, so that a highly graphic picture is presented. Details of scenes, characters and actions are all realistically and vividly described.

ELABORATION OF DETAIL SCALE: SCORES ON SAMPLE RESPONSES CONTAINED IN THE DIRECTIONS FOR SCORING

STUDENT A: 3.00 (Some departure from the obvious---"boy with startled expression;" "one-eyed sailor sort of laughing to himself." Nothing unique, graphic or unusual.)

STUDENT B: 2.00 (Obvious responses; some discrimination among characters.)

STUDENT C: 5.00 (Extensive elaboration. Dock scene is clear and graphic. Picture is consistent.)

STUDENT D: 1.00 (Details cannot be applied logically to the scene.)

STUDENT E: 1.00 (Details vague, generalized and inconsistent.)

STUDENT F: 4.00 (Some unique qualities, perspective for painting the picture, officer pointing his finger, dirty hats of different kinds. Not so graphic or specific as Student C.)

Note: It is not expected that you will have scored the sample responses in perfect accordance with the above classifications. As was stated, this is a preliminary exercise, introduced to help you establish standards or criteria before you do the actual scoring. Please proceed to score the sets of responses from the present administration of the test. Each response is numbered, corresponding to the question number of the particular selection in the test.

(The material on this page was given to the scorer in a sealed envelope.)

CHARACTER VITALIZATION SCALE---DIRECTIONS FOR SCORING

This scale is to be used for classifying those responses which have to do with the feelings, emotions, character traits and motivation of the characters in the selections. The question to be answered is: How real and human are the characters to the child who reads the selections? Development of details of the physical appearance of characters is considered in another scale. Such descriptions are to be ignored here excepting where they provide a clear clue to the child's appraisal of the character's personality. The better responses may contain mention of character traits or motives which are not in perfect accordance with the author's evident intent, but which can be logically applied in view of the story evidence.

So that you may become familiar with classifying responses on this scale, a set of sample responses is presented below which you are asked to score for practice. These responses have been selected from a previous test administration. The original scorings of the responses are in the sealed envelope (enclosed). After you have classified the responses, compare your scorings with the originals and try to determine the reasons for differences, if any.

SAMPLE RESPONSES

1. The officer must have felt important when the others all left. The little boy and girl were all right. They seemed nice. I think the people with Captain Patterson were a little frightened. Captain Patterson was kind, but he could be strict, too.

2. The sailors didn't want a boy, like out-of-the-state people, coming into America without a pass. He might be spying. The officer thought something was wrong. Captain Patterson just wanted a cabin boy.

3. The officer was kind and liked justice. He didn't want to see children suffer in a war. Something had happened to the French boy. Maybe his parents had been killed in the war. He seemed happy to have people protect him. The one-eyed sailor felt very brave as long as his gang was around and he was bullying foreigners. He didn't want them to take the French boy out of the country. His bravery disappeared when the officer showed up.

4. The officer was kind. He didn't like bullying. Captain Patterson was afraid for what might happen to the children. Andrew and Sally were a little scared. The sailor just didn't have anything to do and wanted to stir up trouble. He was sort of mean.

5. The officer maybe was sort of tough. The others sometimes felt happy and sometimes they felt sad. The sailors didn't know what to think. They didn't have anything to do with their time.

6. The officer might have had a temper. He wanted to keep order, and he admired the Americans. The cabin boy was shy. He probably couldn't understand why the one-eyed sailor started to pick a fight. The sailor was tough, didn't care what happened. He wanted attention. The captain was kind, and he was a very careful man. He wanted to think things out before he did anything.

CHARACTER VITALIZATION SCALE

1. Mentions traits of character which are vague and generalized. There is very little differentiation among characters. Attendant feelings or emotions of characters, if mentioned at all, are trite and obvious. Traits may or may not fit the characters. Thus, the sailors were rough people. The others were nice. The soldiers were mean.
2. Mentions traits which differentiate the characters more than in classification 1, but for which there is no supporting evidence in the story selection. Thus, Captain Patterson was stuck up because he was an American. The officer wanted his own way all the time. Jackson was a guy who went around murdering people.
3. Mentions stereotyped traits of characters: good-bad, strong-weak. These traits may be applied logically to individual characters, according to evidence in the story excerpt. Any feelings or emotions mentioned are specific to the individual character, but are obvious. Thus, Captain Patterson was a kind man. He felt sorry for the French boy. Mason wanted to save his daughter.
4. Mentions or describes deeper feelings and underlying motives of characters. Characters are distinct personalities. Thus, the officer interfered because he didn't want to see the French boy get hurt and he wasn't going to let an American be pushed around by a bunch of bullies. Mason may have done something which Jackson thought was wrong, but which wasn't really wrong. He wasn't going to let Carol suffer because of it.

5. Mentions or describes the basic causes of the behavior of characters. The characters are thinking, feeling, acting people because of the complicated influences which have acted to make them what they are. In the story incidents, their actions reveal their personalities.

TABLE OF AVERAGES FOR TABULATING OF FINAL SCORES

TOTAL POINTS THREE SELECTIONS	AVERAGE
4	1.33
5	1.67
6	2.00
7	2.33
8	2.67
9	3.00
10	3.33
11	3.67
12	4.00
13	4.33
14	4.67
15	5.00

CHARACTER VITALIZATION: ORIGINAL SCORINGS OF SAMPLE RESPONSES.

1. 3.00 (Logical, but obvious and stereotyped)

2. 2.00 (Specific, but inconsistent with the story evidence)

3. 5.00 (Incidents reveal the personalities--basic motives and feelings)

4. 3.00 (Stereotyped)

5. 1.00 (Vague, no discrimination among characters)

6. 4.00 (Deeper feelings and motives)

Your scorings may not be identical with the originals. This is for practice, to help you set standards for the scoring to follow. Please proceed with the scoring of the results of the present administration of the test, following the mechanical procedure outlined in "Classification of Responses--General, Detailed Scoring Procedure."

(The material on this page was given to the scorer in a sealed envelope.)

CONTINUITY AND PURPOSE SCALE-DIRECTIONS FOR SCORING

The responses to be examined are those which are concerned with the meaning, purpose and sequence of events. Does the child identify the characters correctly, indicate an understanding of the significance of the action, and integrate the incidents so that a concept of a logical, continuous story thread is evident? All responses will have to be examined carefully for clues to the student's appreciation of story purpose.

As a practice exercise, you are asked to score the sample responses given below. They are taken from a previous administration of the test. When you have scored these responses, open the sealed envelope and compare your scorings with the originals. Analyze the differences, if any. This exercise is introduced to help you set standards in your scoring.

SAMPLE RESPONSES

1. Andrew wanted to get out of the country and Captain Patterson was trying to help. This old sailor had nothing to do. He was a trouble maker and didn't want Andrew to get away. The officer interfered because he was on the side of the Americans.

2. The one-eyed sailor was funny. He wanted the job as cabin boy and was jealous. The French boy thought some things in America were nice, other things not as nice as they were where he came from.

3. Captain Patterson was doing a dangerous thing to try to get the French boy to America. The sailors were suspicious and tried to stop them. The officer saw that Andrew was French, but he didn't believe in letting children suffer. He also liked Americans because he had fought with them.

4. The Americans hired the cabin boy. They had trouble getting on the ship because the sailors didn't like Americans and they didn't want the French boy to leave.

5. Something might have happened to the French boy if he didn't get to America. Captain Patterson ran into trouble when this one-eyed sailor interfered and wanted to know who the boy was and where they were going with him. It was lucky this officer who had fought with Washington came along. The Captain and the children must have been happy when they finally got on the ship.

6. Andrew and Sally tried to protect the French boy. The Captain tried to avoid trouble. When the French officer interfered, everything came out all right. I don't know exactly why the old sailor was trying to stir up trouble, but he didn't want to start anything with the officer.

Now compare your scorings with the originals in the sealed envelope.

CONTINUITY AND PURPOSE SCALE

1. Responses give isolated explanations of incidents which are inconsistent and distorted. They cannot possibly be integrated into a logical or acceptable theory of story purpose. Thus, the one-eyed sailor wanted to steal the ship. Captain Patterson was kidnapping the boy. The officer was English and didn't like French people.

2. Responses give evidence of a vague concept of purpose and continuity. Explanations are brief, stereotyped and generalized. The over-all picture is fairly consistent, although details may be included which do not fit the evident intent of the author. Thus, the people were against the captain. They didn't think Andrew should leave the country. They were always teasing.

3. Responses indicate some discernment of story thread. Purposes are more specifically indicated than in classification 2. Explanations are, in general, consistent, although some details may not fit the evidence. There is very little elaboration of purpose. Thus, Mason might have been a killer and had to escape. Jackson was a mean soldier who would probably torture Mason if he caught him.

4. Responses indicate a clear concept of the story which is consistent. This concept may not fit the evident intent of the story exactly, in every detail, but it does not depart illogically, in general, from the purpose and continuity. Thus, the guard had to protect valuable mail. He wasn't too trustful of either Lorry or the messenger. Lorry was probably a little

worried, and wondered what the messenger wanted.

5. Responses in this category differ from classification 4 in two ways: there are no details of purpose which conflict with the evidence in the story; and, there is some suggestion of theory of purpose and continuity beyond any literal interpretation. Responses, for example, may include a logical guess as to background of characters and/or the probable outcome of events.

A table of averages is presented below for convenience in tabulating the final score for each student on all three selections.

TOTAL POINTS THREE SELECTIONS	AVERAGE
4	1.33
5	1.67
6	2.00
7	2.33
8	2.67
9	3.00
10	3.33
11	3.67
12	4.00
13	4.33
14	4.67
15	5.00

CONTINUITY AND PURPOSE SCALE: ORIGINAL SCORING OF SAMPLE RESPONSES

1. 3.00 (Some discernment--specific references, but rather vague purpose).

2. 1.00 (Distorted, inconsistent with evidence).

3. 4.00 (A very clear concept--Andrew and French boy confused; otherwise, quite good).

4. 2.00 (Brief, stereotyped, vague).

5. 5.00 (Supported by evidence; development beyond literal context).

6. 3.00 (Some discernment; specific but not entirely clear).

Your scoring may not agree perfectly with the originals. This practice is merely to help you set standards for further scoring. Please proceed with the scoring of the results of this administration of the test.

(The material on this page was given to the scorer in a sealed envelope.)